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strong women II



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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

www.bfi.org.uk/filmtvinfo/library

BFI National Library Reading Room Opening Hours:

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10.30am - 5.30pm

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10.30am - 8.00pm

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Thursday

10.30am - 8.00pm

Friday

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email library@bfi.org.uk).

BFI National Library
British Film Institute
21 Stephen Street
London
W1T 1LN
Tel. 020 7255 1444

www.bfi.org.uk/filmtvinfo/library

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

www.bfi.org.uk/filmtvinfo/library/visiting

Accessing Research Materials

Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

www.bfi.org.uk/filmtvinfo/services/research.html

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

www.bfi.org.uk/filmtvinfo/services/ask

Other Sources

Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

Your school library

Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: news@bl.uk

www.bl.uk/collections/collect.html#newsBL

Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

Other Media: When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

History and development: Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

Theory: This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using Research

Organising your research: Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

Applying your research: Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

introduction

by Jose de Esteban

This guide is offered as an addition and development of the Strong Women Guide published by the BFI in 2001. As it is mentioned there, the 1990s were prolific in rescuing and portraying women's experiences on both the big and small screens. Thus it seemed only proper at that time to produce a guide that accounted for that enormous influx of strong female characters. In this occasion, however, we have opted for offering a guide that not only reflects on the re-emergence of powerful women on the screens but also considers their presence as a formal element that transforms and alters the traditional relationship between cinematic genre and gender representations.

This new edition of the Strong Women Guide considers the representations of male and female bodies as texts and offers examples of films, which, in different ways, reflect on both the idea of genre aesthetics imperatives in the narrative space, and the feminist claim of the cinematic space as expression of sexual politics.

Thomas Elsaesser has showed how the formal elements that characterise any genre depend largely on the narrative space (*mise en scene*) and place (setting) in which the film's plot structure develops. Thus melodrama, for instance, by taking place within the boundaries of the home and the family confers the domestic space a culturally determinate social and sexual significance¹.

Recent feminist work on gender and space, on the other hand, has demonstrated that (apparently) universal spatial paradigms are actually based on a place (outside) versus space (inside) division derived from a naturalised masculine/feminine binary opposition².

Following the path of these reflections, Strong Women II concentrates on five films that could function as case studies for the exploration of how the combination of those two aspects finds its way through within the films' structure and narrative. The fact that the films chosen portray strong women as the main characters of the stories has a clear impact in the way traditional imperatives of genre and gender are followed or subverted. For instance, *ALL ABOUT MY MOTHER* (Pedro Almodovar, 1999), clearly modifies and rewrites Hollywood melodramas of the forties and fifties within a post-modernist context; *JACKIE BROWN* (Quentin Tarantino, 1997) is considered here as a revisionist example of the traditional thriller, in addition to rescuing and reinterpreting the 1970s' blaxploitation movies. *THE OTHERS* (Alejandro Amenabar, 2000) closely follows the demands of the supernatural thriller, and yet the script allows the introduction of changes as to accommodate the presence of the female heroine within a less stereotyping universe. David Fincher's *PANIC ROOM* (2001) belongs in the generic horror house and is contemplated here as a restrained exercise that obediently conveys both genre and gender expectations. Finally, *BEND IT LIKE BECKHAM* (Gurinder Chadha, 2002) attempts to comically subvert racial and gender prejudices. However, it also could be argued, that the imperatives of the comedy seem to have been accomplished at the expense of stereotyping and simplifying the story and its characters.

All in all, and despite the variable degree of critical and box-office success, the five titles presented in this guide seek to inscribe the female desiring gaze outside patriarchal authority. An effort, we believe, that stands as an original alternative to the dull, conventional clichés favoured by commercial mainstream cinema.

Finally, the fact that we have included very recent productions such as *BEND IT LIKE BECKHAM*, *PANIC ROOM* and *THE OTHERS* inevitable means scarce bibliographic sources, a problem that we hope to overcome by systematically updating this guide as new academic material on these remarkable films is produced.

¹ Thomas Elsaesser 'Tales of Sound and Fury' in Bill Nichols (ed) *Movies & Methods*, Vol.2 (New York: Columbia University Press, 1985).

² Elisabeth Gras 'Bodies-Cities' in Beatriz Colomina (ed) *Sexuality & Space* (New York: Princeton Architectural Press, 1992).

MELODRAMA

CASE STUDY:

All About My Mother

(dir. Pedro Almodóvar, 1999)

books

ALLINSON, Mark
A Spanish Labyrinth: The films of Pedro Almodovar.

London: I.B. Tauris & Co Ltd, 2001.
258pp. illus. Index.

Focuses on the construction of Almodovar's films paying attention to the *how* of the films rather than to the *what*. ALL ABOUT MY MOTHER is therefore explained in terms of genre, music, performances and visual style. Allinson also analyses issues of gender, sexuality, social structures and production.

CHARITY, Tom (Ed.)
John Cassavetes: lifeworks.
New York: Omnibus Press, 2001
257pp., index, illus.

ALL ABOUT MY MOTHER's dedication reads: 'To Bette Davis, Gena Rowlands, Romy Schneider, to all actresses who have played actresses, to all women who act, to men who act and become women, to all the people who want to be mothers. To my mother'. Almodovar explains in this rare homage to Cassavetes the influence of the independent American director on him. Particularly, Almodovar refers here to Gena Rowlands' outstanding performance in OPENING NIGHT and how he used her style



to shape Cecilia Roth's acting in ALL ABOUT MY MOTHER.

GOODDRIDGE, Mike

Directing.

East Sussex: Roto Vision SA, 2002.
176pp. illus. index.

'They can offer me 100 scripts, and even if they are amazing I won't do them because I am only interested in specific things. There is only one option for me, and it is inside me'. That is how the Spanish director explains his plans for future cinematic projects. The interview, short but illuminating, also includes less known details about Almodovar's aesthetic strategy for ALL ABOUT MY MOTHER.

SMITH, Paul Julian
Desire Unlimited: The Cinema of Pedro Almodovar-2nd Ed.

London: Verso, 2000. 217pp. illus.
Index. Bibliog.

Smith's excellent work approaches ALL ABOUT MY MOTHER as part of Almodovar's 'blue period', which is characterised by the films' depiction of social issues. The book includes Almodovar's complete filmography; plot synopses and most relevant bibliography.

STRAUSS, Frederic
Conversations avec Pedro Almodovar.

Paris: Cahiers du Cinema, 2000.
190pp., filmography, illus.

Extended edition of his 1996's *Almodovar on Almodovar* that includes a chapter on ALL ABOUT MY MOTHER. Strauss concentrates in this interview on the trajectory of the different personages in the film and the sources that inspired Almodovar when shaping their personalities and backgrounds. The French critic pays attention too to the relationship between the changes in tone of the missen-scene and shifts in the mood of the characters.

WYLY, James

'Gay sensibility', the hermaphrodite, and Pedro Almodovar's films in Jung and Film: Post-Jungian Takes on the Moving Image,

iHAUKE, Christopher and Ian ALLISTER (Eds.)
Sussex: Brunner-Routledge, 2001.
254pp.index,illus.

Wyly argues that Almodovar's radical subversion of gender boundaries in his films comes through the characters' functioning as hermaphrodites (a different state of being characterised by a balanced combination of masculinity and femininity). To back up this idea, the author offers examples from all Almodovar's films, and referring to ALL ABOUT MY MOTHER claims that the main characters are clearly defined by hermaphroditic duality.

journal articles

POST-SCRIPT

Vol.21. No.2. Win/Spr 2002. pp.3-11

Recent Spanish Cinema in National and Global Contexts, by Marvin D'Lugo

This analysis of the Spanish film industry during the 90's helps D'Lugo to contextualise and compare ALL ABOUT MY MOTHER to the too Oscar-winning BELLE EPOQUE (F. Trueba, 1992). The curious analogies between both films seem to indicate that marketing strategies are as definitive as artistic virtuosity when aspiring to succeed in local and international markets. Useful reading for those willing to learn the basics about recent cinema production in Spain.

POST-SCRIPT

Vol.21. No.2. Win/Spr 2002. pp.78-89.
illus.

The Geopolitical Aesthetic in Recent Spanish Films, by Marvin D'Lugo

D'Lugo compares and contrasts ALL ABOUT MY MOTHER to LOVER'S OF THE ARTIC CIRCLE (J.Medem, 1998) to study how differently their post-modern narratives redefine notions of national belonging. Notably, Almodovar and Medem's allegorical representation of the Spanish community's identity are radically different: Medem's film links Spain with Europe while Almodovar's rewrites Spain's historical bond to Latin America.

FILM QUARTERLY

Vol.55. No.2. Winter 2000-1 pp.40-47. illus.

All About My Mother, by Michael Sofair

Sofair's rather confusing examination of ALL ABOUT MY MOTHER concentrates mainly on two aspects. Firstly, the film's particular definitions of mother/fatherhood, which Sofair does through a psychoanalytical study of the characters' acting and role playing. Secondly, the author explores and analyses the film's provocative chain of ideas on acting/living/ representation/reality in order to evaluate their role in the (re) construction of an individual's identity.

CINEINFORME

No. 720. April 2000, pp.56, 59. illus.

The Spanish film journal's exhaustive list of ALL ABOUT MY MOTHER's international prizes, particularly the two Baftas for Best Director and Best Foreign Film from the British Academy, and the laureate Oscar for Best Foreign Film.

CINEINFORME

No.716. December 1999, pp.40, 42. Tables

Detailed analysis of ALL ABOUT MY MOTHER's performance in European markets as well as the film's success in the European Film Awards competition.

PREMIERE

Vol.13. No.4 December 1999. Illus.

'Mother' of the Year, by Nisha Gopalan

Brief interview which revisits Almodovar's difficulties with censorship in America when promoting TIE ME UP! TIE ME DOWN! as well as his tempestuous relationships with some of the actresses that have worked with him. Almodovar also makes comments on what he sees as 'women's natural capacity to act' thus naturalising cultural constructions on women's biological potentials and therefore giving feminists critics 'new' material to de-construct.

PREMIERE (USA)

Vol.13. No.4. Dec.1999, p.81

Mother of the Year, by Nisha Gopalan

Gopalan perceives ALL ABOUT MY MOTHER as homage to melodrama, and notices how it contains similar elements to those of a Shakespearean play. Also discussed is the film's dedication to his mother, his relations with the female actresses of his films, and his perceptions of women more generally.

ENTERTAINMENT WEEKLY

No.513. 26 November 1999. p.68. Illus.

Madre Dearest, by LS

Short review praising Almodovar for being able to include in ALL ABOUT MY MOTHER all the usual suspects in his films (strong women, beautiful boys, breathtaking drag queens, colourful wallpaper and wonderful outfits) with a new, unusual tenderness.

ENTERTAINMENT WEEKLY

No.513. 19 November 1999. pp.75-76,79. Illus.

Pedro Almodovar gets big raves with ALL ABOUT MY MOTHER. And he may just go Hollywood. Finally!, by Betty Cortina

Short interview given by Almodovar in Los Angeles as his eccentric 13th melodrama was about to be released there. Cortina seems to think that he is publishing details on Almodovar's career and biography for the first time as he chants the mantra about the impact of Catholicism and rural life in the Spanish director's films without adding anything new.

FILMMAKER

Vol.8. No.11, Autumn 1999. pp.46-49, illus.

Mommie Dearest, by Adam Pincus

Interesting and entertaining interview in which Almodovar explains at length his artistic evolution towards both sobriety and simplicity in the form and more painless comedy in the content. The Spanish director comments as well on his love for representations of any kind, for exaggeration

in the treatment of reality and fiction, and for the presentation of the emotional condition of his characters in all its raw exuberance.

SCREEN INTERNATIONAL

No.1231. 22 October 1999. p.8.illus.

Almodovar's Mother gets set to storm US, by Anna Marie de la Fuente

This article, which appears in the 'Marketing News' section of this weekly periodical, gives a detailed account of the impressive advertising campaign that was set up to sell ALL ABOUT MY MOTHER to the American audience. The bi-lingual publicity (in Spanish and English), designed with extreme meticulousness, promoted Almodovar's work as being something 'more than just a foreign film from Spain'. The huge investment in publicity proved to be a key element in the film's enormous success in the USA.

EMPIRE

No.123. September 1999. p.28 illus.

ALL ABOUT MY MOTHER, by Kim Newman

Synopsis and brief review which emphasises Almodovar's talent to constantly reshape the content of the film's plot.

ARCADE

No.10. September 1999. p.101

ALL ABOUT MY MOTHER

Encouraging review that celebrates the film's eccentricity, the humour in the script and the brilliant performance from the leading actresses.

SIGHT AND SOUND

Vol.9. No.9. Sep 1999, pp.28-30

Silicone and Sentiment, by Paul Julian Smith

Considers the film in the context of Almodovar's body of work and notes the importance of the use of self-reference as well as the incorporation of extracts from films such as ALL ABOUT EVE. Looks at how the characters are developed through Almodovar's distinctive

camera style and the importance of the slow pan, the dissolve and the 2-shot are discussed. Examines how the camera style moves the narrative forward and thus conveys the emotion experienced by the actors. Also included is an interesting discussion of the characters as catholic icons.

SIGHT & SOUND

Vol.9 No.9. Sept 1999, pp.40 illus.

All About My Mother, by Jose Arroyo

Short synopsis plus review that highlights Almodovar's powerful storytelling skills as well as his talent for *mise en scene* creations. Arroyo also mentions the film's problematic conceptualisation of the notions of woman and motherhood.

FILM REVIEW

September 1999. p.27. Illus.

All About My Mother, by Alan Jones

Enthusiastic review of the film's photography, camera work and performances. Jones praises Almodovar's maturity in the treatment of the cultural changes affecting women's traditional roles within Spanish society.

TOTAL FILM

No.32. September 1999. P.85.illus.

ALL ABOUT MY MOTHER, by Simon Crook

Brief review highlighting the presence in the ALL ABOUT MY MOTHER's script of Almodovar's trademark combination of tragic and comic elements as well as his gaudy visual style in the representation of the story.

ACADEMIA

No.26. Summer 1999. pp.72-77. Illus.

Todo sobre mi madre: Un grado mas, by Leopoldo Alas

From the outset of Almodovar's cinematic career, his controversial films have had to deal with strong opposition from some of the most prestigious Spanish film critics. Alas is not one of his detractors but a great enthusiast, so in this

article he challenges both accusations of weakness in the film's ending and claims of unreality in certain parts of the script.

AMANTE CINE

No.89. August 1999.pp.4-7 illus.

El fin del deseo, by Quintin

In his review of the film for Sight & Sound Jose Arroyo prophesied that the traditional portrayal of the 'two good mothers' in the film would become the 'ammunition' for Almodovar's detractors. Well, what the Spanish critics found in the film, judging by this article, is better described as an arsenal. Here Quintin accuses Almodovar's film of having been inspired by 'the values that Franco's regime proclaimed', of sounding 'awfully false and aggressively hypocritical' and of having invented 'a formula to reproduce Hollywood's strategies'.

press articles

EVENING STANDARD

(HOT TICKETS)

26 August 1999, p.11

Pedro Almodovar on... by Pedro Almodovar

Short piece in which Almodovar comments on how he has "always found women more interesting than men in the cinema". He also looks at how emotion can be depicted badly on screen.

GUARDIAN (SECTION 2)

25 August 1999, pp.12-13

All about Almodovar, by Guillermo Cabrera Infante

Short article that highlights how the women in the film "are all in some sense sick". Also looks at the use of other films such as ALL ABOUT EVE and HOW TO MARRY A MILLIONAIRE within ALL ABOUT MY MOTHER.

GUARDIAN (SECTION 2)

27 August 1999, p.4

Transsexual Healing, by Peter Bradshaw

Straightforward review of the film

with an interesting reading of the depiction of women and transsexuals. He suggests that we should not assimilate transsexuals and women because both groups of people experience discrimination, and that instead we should ask whether transsexuals are depicted "as a dramatisation of women's yearning to escape stereotypical sexual identities".

METRO LONDON

27 August 1999, p.18

Review by Nina Caplan

Very short review suggesting that the director's intention is to show that women cannot be mothers and lovers at the same time: they must be one or the other.

NEW STATESMAN

30 August 1999, pp.31-32

Performance Art, by Jonathan Romney

Article that touches on female friendship in the film. He considers the title of the film and argues that people take on disguises to reveal their true selves and comments that Almodovar has become the Oscar Wilde of his age.

SUNDAY TIMES (SECTION 11)

15 August 1999, pp.10-11

Man on the verge of Growing Up, by Beverley D'Silva

Interview with Almodovar where he discusses his reasons for depicting women in his films and his fascination with their conversations. Talks a little about his younger days and also his mother's attitude towards him as a filmmaker.

TIMES LITERARY SUPPLEMENT

10 September 1999, p.19

Stand-up stand-ins, by B.W. Ife

Review, which touches on "what it means to be a woman and a mother" and relates this to the "cliché of virgin and whore". The article also picks up on biblical references in the film and reads the reversal of the AIDS virus in the child as being a miracle.

TIMES

21 December 1999, p.43

Why Almodovar is not a bad kid,
author unknown

Very short article which includes comments from Almodovar on “women’s everyday ability to play different roles” and his suggestion that women are natural actors.

Other press articles include:

THE GUARDIAN

17 May 1999. p.12

THE OBSERVER

25 July 1999.pp.2-3

websites

www.eldeseo.es

Pedro Almodovar’s official website. Constantly up-dated and in three languages, this website offers a detailed account of all Almodovar’s films as well as his new projects, a self-interview and some of his literary works.

http://uk.rottentomatoes.com/m/all_about_my_mother/

Offering reviews on the film by well-known critics and members of the audience.

THRILLER/NOIR

CASE STUDY:

Jackie Brown

(dir. Quentin Tarantino, 1997)

books

BARNES, Alan & HEARN, Marcus
Tarantino: A to Zed (2nd Ed.)
London: B.T. Bastford, 1999). Illus.
Bibliog. Filmog.

An original and enjoyable book, set up as an exhaustive and sophisticated ‘route map’ to Tarantino’s cultural influences as well as to his distinguished cinematic style. Information on JACKIE BROWN is thus spread in a dictionary-like way under the different letters of the alphabet that have any connexion with the film. For instance, under ‘L’ we find ‘The Lions and the Cucumber’, in which we are told about the influence of Spanish director Jess Franco in Tarantino’s musical culture. This non-biographical guide includes an appendix with key production details and comments on the critics’ reception of his films.

GARNER, Ken

‘Would You Like to Hear Some Music?’ Music in-and-out-of-control in the Films of Quentin Tarantino in K.J. Donnelly (Ed.) *Film Music: Critical Approaches*.
Edinburgh: Edinburgh University Press, 2001. Index.

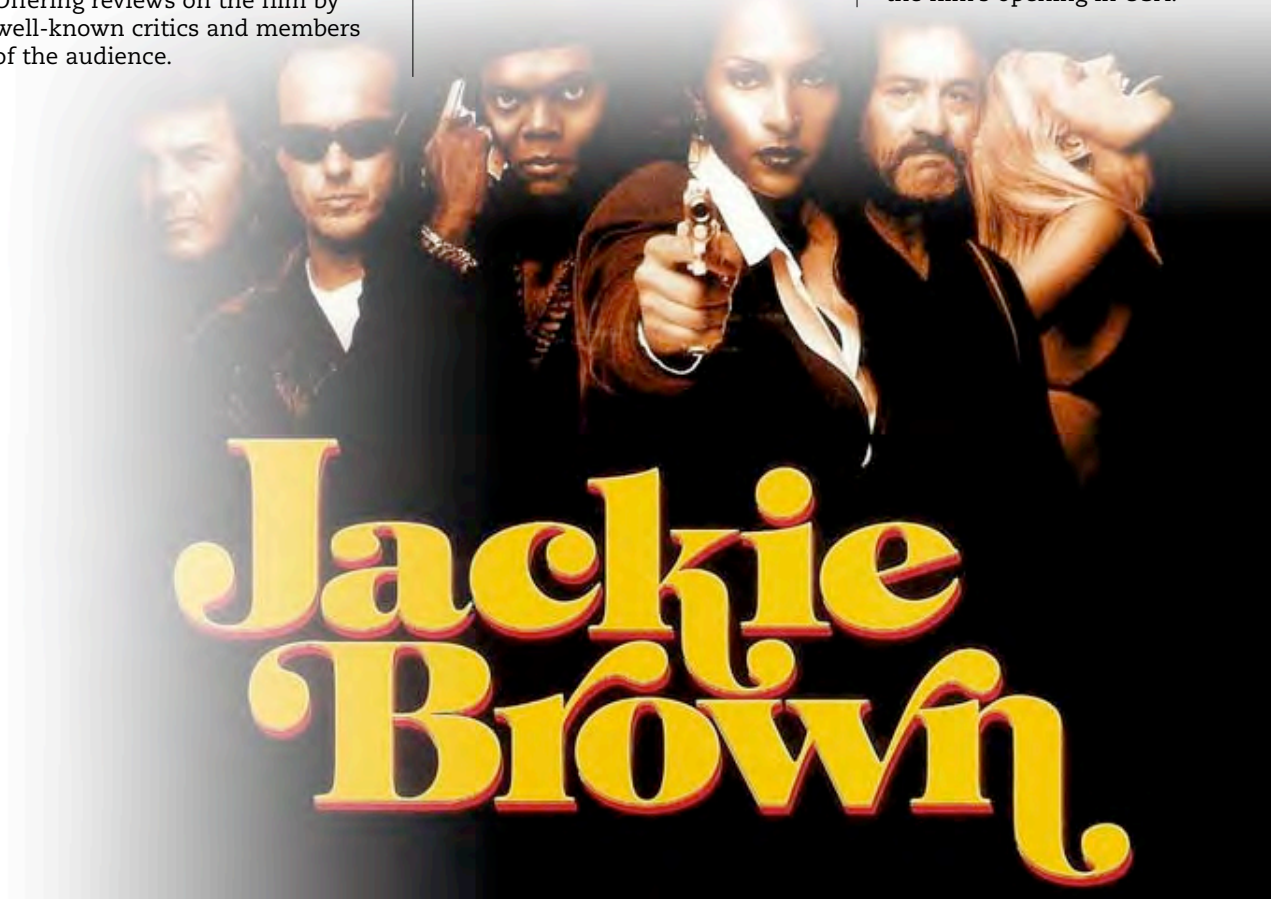
The study of Tarantino’s particular use of music has showed, according to Garner, that there are three different types of locations for the soundtrack within his films: Music for main themes and scoring; unselected, incidental diegetic music and diegetic music selected by characters. The author analysis scenes where the use of music is remarkable. In the case of JACKIE BROWN, for instance, Garner finds that The Delfonic’s DIDN’T I BLOW YOUR MIND, which is repeated several times throughout the film, is given four different signifying functions.

PEARY, Gerald (Ed.)

Quentin Tarantino: Interviews.

USA: University Press of Mississippi, 1998. Index. Illus.

A volume of interviews that concludes with a transcription of a Miramax press conference on JACKIE BROWN a few weeks before the film’s opening in USA.



Tarantino answers general question about his many-sided career as director, screenwriter and actor. He also explains the reasons behind the problematic use of the word 'nigger' in *JACKIE BROWN* and talks about the influence of Pam Grier's films on him as a filmmaker. The book includes a Chronology with details of his career and personal life, and an exhaustive filmography with all his appearances as actor.

WOOD, Paul A.
King Pulp: The Wild World of Quentin Tarantino (2nd Ed.)
London: Plexus Publishing Limited, 1998. Illus. Filmography.

In chapter 8, titled 'Jackie Brown - Too cool for school', Tarantino recalls the whole process of making his third film: from the adaptation to the promotion phase. The chapter includes the transcription of the verbal argument Tarantino had with a member of the audience about the use of the 'n' word when promoting the film at the National Film Theatre in London. Yet, the most interesting bit within this part is the space devoted to blaxploitation's history, which includes Pam Grier's filmography and some illustrations from her 1970s' films.

WOOD, Paul A. (Ed.)
Quentin Tarantino: the film geek files.
London: Plexus Publishing Limited, 2000. Illus.

The juicy chapter assigned to *JACKIE BROWN* contains a compilation of articles, reviews and interviews by different authors: Peter Travers, Philip French, Pascoe Sawyer, Tom Charity, Simon Hattenstone, Adrian Wootton and the NFT's audience.

TARANTINO, Quentin
Jackie Brown.
New York: Miramax Films, 1997. Illus.

Tarantino's love of crime literature, and especially of Leonard's thrillers, goes back to his teenage years. The rumours have it that he even stole one of Elmore Leonard's books from a store. Only the guard that saw him called the police, so mischievous Quentin was taken home to his mother with a first offence warning. Some twenty

years later, Tarantino chooses one of Leonard's recent works, *Rum Punch*, to write his first adaptation for the big screen. That is where *JACKIE BROWN* comes from. Its glorious bits of rapturous dialogues and Tarantino's ability to structure stories makes the reading of the screenplay a complete joy in itself.

journal articles

AMERICAN CINEMATOGRAPHER
Vol.79. No.1 Jan 1998. pp.44-52. Illus.

Fly Girl: Quentin Tarantino and Guillermo Navarro exploit L.A. locations in Jackie Brown, a jazzy tale of jive-talking' double crossers, by Andrew O. Thompson

A specialised article that includes interviews with Tarantino and the film's director of photography Guillermo Navarro commenting on the type of camera and lighting used in key sequences of *JACKIE BROWN*. There were two main ideas sustaining technical decisions: first, the film's contemporary storytelling, which demanded a realistic approach to the treatment of the narrative space (airport and mall); second, the film's most character-driven part (its first 90 minutes), which allowed the use of strong close-ups as in 'portrait photography'. Thompson also analyses the film's five crucial settings: LAX (Los Angeles' Airport), the apartment facing the Pacific Ocean, Jackie's small flat, the pub where Max and Jackie stop for a drink, and the shopping centre.

ARCHITECTURAL DESIGN
Vol. 70. No.1 January 2000. pp.42-45. Illus.

Mall Movies: Rescue Strategy and Bad Architecture, by Stephanie Ellis

A historical overview of the architectural changes of the American mall and its representations in cinema allows Ellis to analyse questions of sexual politics and cinematic space. In the case of *Jackie Brown* the author suggests that the experience of the mall and female embodiment is doubly subverted by means of camera work and the Afro-American woman's ability to exploit the space of the mall to her own advantage.

BLACK FILM BULLETIN
Vol.5/6, No.4/1 Win/Spr
1997/98.pp.35-36.Illus.

Review on Tarantino's third movie, by Carl Daniels

There is only one good thing this critic values in *JACKIE BROWN* and that is the comebacks of Pam Grier and Robert Foster. Everything else is rejected: the consideration of the film as a 'black film' when there are only two main black characters in it; the representation of black culture as related to drugs, crime, danger, violence and sex; the overt-use of the word 'nigger' in the dialogues; De Niro's and Bridget Fonda's unrealistic characters, and the inappropriate framing in crucial moments.

CREATIVE SCREENWRITING
Vol.5. No.1 1998. pp.29-32. Illus.

Jackie Brown: The Art of Talking Trash, by Mary Johnson

Well-written and interesting article on Tarantino's ability to develop changes in the characters through the use of dialogue. Johnson analyses some parts of the script to uncover Tarantino's discursive strategies to create tension or surprise the audience. The question of the use of the 'N' word is justified here in terms of Jackson's character's use of racism to manipulate other characters, but it is also criticised for its insistent and excessive repetition.

EMPIRE
No.106. April 1998. pp.32-33. Illus.

JACKIE BROWN, by Adam Smith

Smith praises *JACKIE BROWN*'s refusal to repeat Tarantino's trademarks of his first two movies and criticises the film for its occasional tedious moments, but without offering any example of the latter.

EMPIRE
No.106. April 1998. pp.100-110. Illus.

The Cooler Shaker, by Andrew Collins

Tarantino's media profile is analysed in this article-interview that uncovers lots of eclectic details about both his life and his career. There is a parallel conver-

sation with Samuel L. Jackson too, where he admits to possessing 400 Hong Kong action films from which he got the inspiration for his character's look in JACKIE BROWN.

EMPIRE

No.12. October 1998. p.130. Illus.

JACKIE BROWN, by Andrew Collins

Collins complements Tarantino for his new, more realistic approach to characterization of personages and for casting Fonda and De Niro in such a 'perversely attractive' roles. Yet, the best thing about this review is a little section titled 'My Career Had Had A Five-Year First Act and A 25-Year Second Act', in which Foster explains how JACKIE BROWN relaunched his acting career.

FILM COMMENT

Vol.34. No.2 Mar/April 1998. pp.20-25. Illus.

Critic's Heart Is An Ocean of Longing, by Kent Jones

Powerful and well-argued article in favour of JACKIE BROWN by means of comparing its theme, characterization, performances, soundtrack as well as production details to those of James Cameron's TITANIC, which was also released in 1997 but got much bigger office success than Tarantino's low budget thriller. Jones' heart is, of course, with Jackie, but he acknowledges too the problematic construction of Jackson's racist character and points to Max's fears of Jackie in their last scene together as a representation of white male's unconscious perception of black women's sexuality as threatening.

FILM REVIEW

April 1998, p.19. Illus.

JACKIE BROWN: Pulp blaxploitation, by Jones Alan

Alan applauds Tarantino's decision to honour Pam Grier and update blaxploitation films of the 70's by making thriller JACKIE BROWN. The review also highlights the joy of hearing the film's funky soundtrack.

FILM REVIEW

April 1998, pp.52-55. Illus.

Crimes and misdemeanours, by Roald Rynning

Tarantino talks here about the script for JACKIE BROWN as the 'product of a single mother', thus acknowledging the fact that his mother was single, independent and self-sufficient, clearly inspiring him certain aspects of Jackie's characterisation. The independent director admits that the biggest advantage of being so successful is not to have to depend on casting famous actors to get his films done.

FILM WEST

No.31. January 1998. pp.20-21. Illus.

Tarantino's JACKIE BROWN, by Katie Moylan

Moylan accuses Tarantino of sacrificing the storyline and characterization for the sake of cultivating a pastiche-like format: his films being like a rosary of citations of other films. The accusations include as well both the film's 'stereotyping of black men and women' and its 'sexist and racist overtones'.

INTERVIEW

January 1998. pp.78-83. Illus.

Play It Again, Pam, by Michael Keaton

Co-star Keaton (FBI agent Ray Nicolette) talks to Pam Grier about her private and public life. Especial emphasis in Grier's health problems and the effect this has had in her career. The cult actress opines on blaxploitation films and women's movement during the 70's and explains the developments of her acting method throughout the years.

NEON

March 1998. pp.42-50. Illus.

Sista Act, by Rupert Howe

Pleasant interview with the film's main characters (Grier, Jackson, Foster) and Tarantino. It delivers juicy details about the process of casting, shooting and advertising JACKIE BROWN as well as Tarantino's account of the origin of his affinity for Black Culture and, especially, blaxploitation movies.

PREMIERE

Vol.11. No. 1. Sept 1997. pp.58-59. Illus.

Retro Chic. Genre Flicks and Classic Remakes with a 90's Point of View: JACKIE BROWN

Concise article informing of the making of Tarantino's third film. It includes some statements by Pam Grier on how overwhelming it was to learn that Samuel L. Jackson and Robert De Niro were her supporting actors.

REAL TIME

No.25 Jun/Jul 1998. p.26. Illus.

Going Dutch: reviews on Elmore Leonard-based film, by Anthony May

This is a literary review that looks at the adaptations for the big screen of Elmore 'Dutch' Leonard's novels. In the case of JACKIE BROWN, Tarantino's rewrites Leonard's 'Rum Punch's story to bring its characters and locations closer to his particular cinematic universe.

SCREEN INTERNATIONAL

No.1140. 9 January 1998. p.39. Illus. Credits

JACKIE BROWN, by John Hazelton

Brief review that laments JACKIE BROWN's lack of the 'brass brilliance' of PULP FICTION. Yet, Hazelton praises all the main character's performances as well as Tarantino's special eye with forgotten actors.

SCREEN INTERNATIONAL

No. 1151. 27 March 1998. p.31. Illus.

JACKIE BROWN sells out, by Mary Scott

Short article informing on JACKIE BROWN's performance at the box office in America as well as the film's distribution details and age certificate in both the USA and the UK.

SIGHT & SOUND

Vol.8. No.3 March 1998. pp.6-9. Illus.

The mouth and the method, by Erik Bauer

In this interview Tarantino talks at lengths about the methodology implicit in the construction of the characters for his films as well as his refusal of traditional narrative structures. He also explains the functions of the word 'nigger' in the dialogues (to create a certain rhythm or to get a certain effect), and the process of searching for the right actors to play his characters.

SIGHT & SOUND

Vol.8. No.4 April 1998. pp.39-40. Illus.

JACKIE BROWN, by Stella Bruzzi

Bruzzi states: 'It's immensely hard to dislike JACKIE BROWN. However, it is not a particularly good film...is an intriguing failure...an anomaly: an action film that takes us nowhere in particular'. Bruzzi blames the film for its length, for the 'lazy' credit sequence and for its irreverent non-linear structure, which according to her makes incompatible the narrative with the tone. Yet, the author does not give any explanation as to how the film can be a 'failure' and 'immensely' likeable at the same time.

SIGHT & SOUND

Vol.8. No.10 October 1998. P.62. Illus.

Video Choices, by Tony Tunney

Short article written at the time JACKIE BROWN's video was released in the UK. Tunney highlights the film's focus on the study of characters as the main difference with Tarantino's two previous features as well as the American director's talent to pick actors.

TOTAL FILM

No.12. Jan 1998. pp.12-14. Illus.

Tarantino returns to screwed-up, crime-stained Pulp Fiction territory...

This review, written before the film's release in the UK, informs of the changes made by Tarantino to Elmore Leonard's noir novel *Rum Punch*, and of a test screening of

the film to a sample audience in Seattle. It also comments on Tarantino's talent for writing screenplays containing inventive dialogues with long-irreverent speeches.

TOTAL FILM

No.15. April 1998. pp.37. Illus.

People: Robert Foster, by Cam Winstanley

Brief interview with Robert Foster recalling the day Tarantino offered him the part of Max Cherry, which has been the best part Foster has had in his cinematic career so far.

TOTAL FILM

No.15. April 1998. pp. 88-89. Illus.

JACKIE BROWN, by Dean Evans

Evans plays down the film for being too long and portraying characters in a superficial way. The review includes credits and a pretentious table showing the 'predicted interest curve' of the film.

TOTAL FILM

No.15. April 1998. pp-67-68. Illus.

Black Narcissus

Interview with Tarantino as he came to London to present JACKIE BROWN at the National Film Theatre. The cult director talks of the enormous influence of black culture in his life, since he went to an all-black school in his childhood; of his passion for Blaxplotation films, and of the creative process of adapting a crime novel for the first time in his career. There is a parallel short interview with Pam Grier in which she comments on recent changes in action movies due to the influence of TV talk shows in audience and filmmakers alike.

press articles

THE INDEPENDENT ON SUNDAY

23/11/97, pp. 6-7
15/3/98, p.1
Section 2, 22/3/98, p.6

VILLAGE VOICE

20/12/97, pp..61,72

THE GUARDIAN

Section 2, 31/12/97, pp. 2-3,15
31/1/98, p.2
6/1/98, p.8
Section 2, 23/1/98, pp.12-13
Section 2, 20/3/98, pp. 6-8
The Guide, 19-25/9/98

EVENING STANDARD

5/1/98, p.15
6/1/98, p.6
5/3/98, pp.2-3
19/3/98, p. 29

THE TIMES

Magazine, 17/1/98, p.11
Section II, 11/1/98, pp.2-3
Section II, 8/3/98, pp.1-3
12/3/98, pp.36
19/3/98, p.38-39
Section II, 22/3/98, pp.4-5
Literary Supplement, 17/4/98, p.19

THE DAILY TELEGRAPH

Arts, 10/1/98, p.11
13/3/98, p.25
14/3/98, pp. 45,47,49
20/3/98,pp.24
Sunday Telegraph Review, 22/3/98

TIME OUT

Feb.25-March 4, 1998, pp.14-18
18-25 March, 1998, pp.77

THE VOICE

16/2/98,pp.1, 4
16/3/98, p. 44
Woman 2 Woman Suppl., 30/3/98, p.12

THE OBSERVER REVIEW

8/3/98, P.6
22/3/98, P.7

INDEPENDENT EYE

20/3/98, PP.4-9

HAMPSTEAD AND HIGHGATE EXPRESS

20/3/98, p.37

FINANCIAL TIMES

13/3/98, p.20

NEW MUSICAL EXPRESS

21/3/98, pp.24-25,76

websites

www.tarantino.info

www.movieweb.com/movies/film/F10Zb054I8uR30

http://uk.rottentomatoes.com/m/jackie_brown/

Jackie Brown's reviews by American critics and audiences.

SUPERNATURAL /FANTASY

CASE STUDY:

The Others

(dir. Alejandro Amenábar, 2001)

book

ROBLES, Jesus (Ed.)

Los otros: una película de Alejandro Amenábar. el libro.

Madrid: Ocho y Medio Libros de Cine, 2001. pp.279.illus.

Excellent account of the process of making THE OTHERS, with brilliant photographic illustrations of the film's setting, costume and photography as well as comments by Amenábar, artistic director Benjamin Fernandez and photography director Javier Aguirresarobe. This elegant book includes the complete script in Spanish (original language of the screenplay), an exhaustive interview in which Amenábar explains the most important aspects of the film, and a reproduction of some fifteen sequences from the storyboard, which clearly shows Amenábar's preoccupation with visual composition and camera work.

journal articles

ACADEMIA

No.32. Summer 2002. pp.8-16. Illus

Quienes son Los Otros?, by Alejandro Amenábar

Amenábar explains here his methodology regarding the characterisation of the personages in THE OTHERS: 'I like it when an individual represents or signifies something for the spectator, at least in a second reading of the film...The adjudication of symbolic roles in THE OTHERS is quite simple thought'. This article also includes tables with the film's technical details: duration and location of shooting, type of camera used, print copies and the film's major prizes.

CINEINFORME

No.735/736. Jul/Aug 2001. p.78. Illus.

Amenábar rastrea en la esencia del terror con Los Otros, su película mas internacional

The Spanish magazine reports on the selection of THE OTHERS to compete in the Official Section at the Venice International Film Festival 2001. The article gives details about Tom Cruise's participation in the production of Amenábar's third feature as well as a brief synopsis of the film.

CINEINFORME

No.738. October 2001. p.20

Los Otros se convierte en el film espanol mas taquillero de la historia

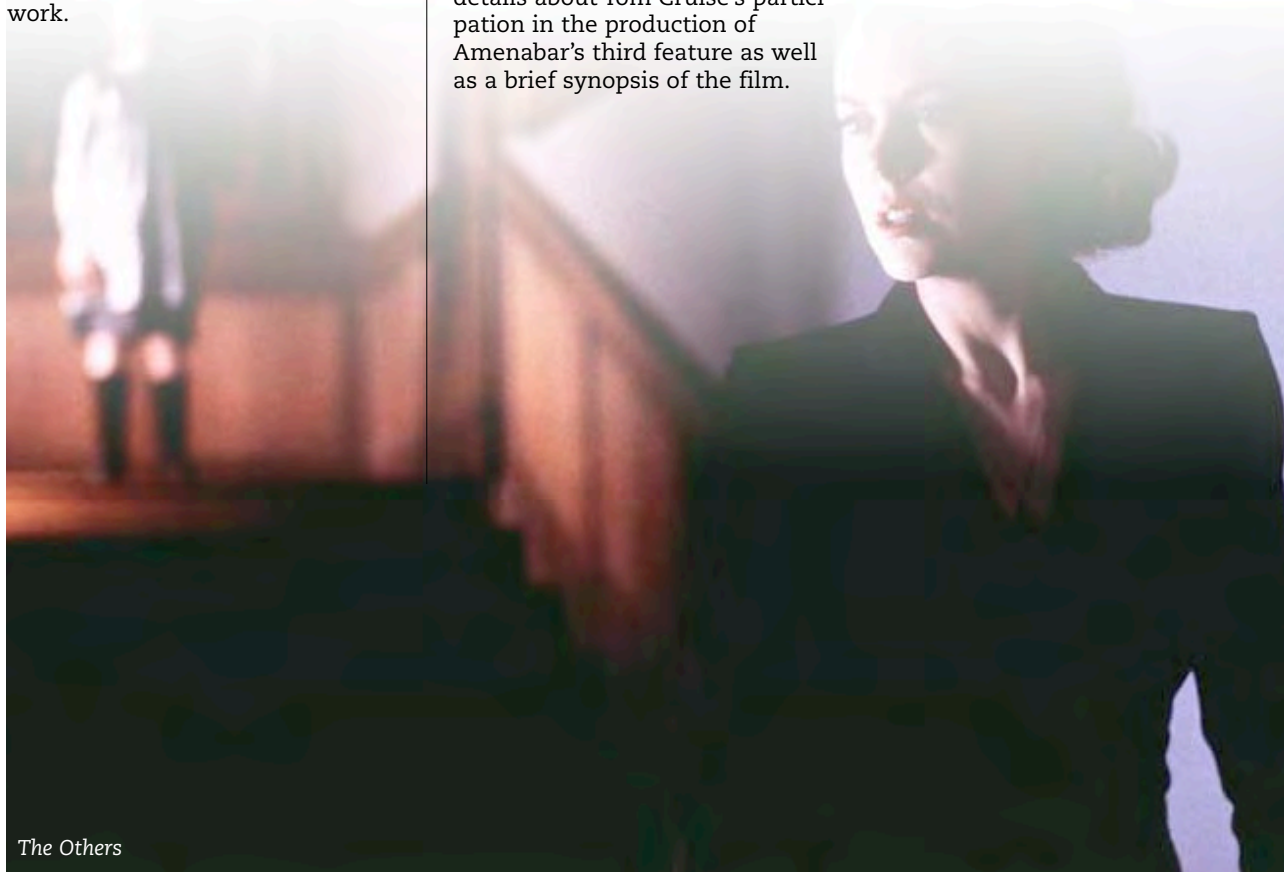
Brief followed up of THE OTHERS excellent box office performance in Europe and USA. Amenábar's 22 million euro supernatural story is a rare case of success within the history of Spanish international co-productions, and the fact that THE OTHERS positioned itself among the top five best-ever European films on the American lists makes this complex feature even more remarkable.

EMPIRE

No.150. December 2001. pp.80-82. Illus.

Do you know why you're afraid when you're alone? by Mark Dinning

In this entertaining interview Amenábar explains THE OTHERS' aesthetic formulation as a conscious exercise to return to the traditional haunted house movie of the 40s and 50s as well as a rejection of new trends of fast editing and blatant special effects to the horror genre.



The Others

EMPIRE

No.150. December 2001. p.116. Illus.

THE OTHERS, by Caroline Westbrook

Reviewer Caroline Westbrook celebrates Amenabar's decision not to show graphic violence and attributes the unforgettable quality of the shocks to that choice. The article includes a brief synopsis, cast and certificate details.

FANGORIA

No.206. Sept 2001. pp.26-29,80. Illus.

Haunted by THE OTHERS, by M.J. Simpson

Interviews with main actors on the set of *THE OTHERS* whilst the film was being shot. All of them seem to be amazed by Alejandro Amenabar's talent, as at the time of making *The Others* he was still in his twenties and had written, directed and composed the soundtrack for his two previous Spanish-language films (*OPEN YOUR EYES* and *THESIS*), which received excellent feedback from critics and audience alike. *THE OTHERS* is his third feature so far and Amenabar gets the credits again for the screenplay, the music, direction, but also for being the first Spanish production to gather such an impressive cast: Nichole Kidman, Elaine Cassidy (Egoyan's *THE OTHERS*), Fionnula Flanagan, Eric Sykes and Christopher Eccleston.

FANGORIA

No.213. Jun 2002. p.61. Illus.

THE OTHERS, by Michael Gingold and Matthew Kiernan

Short review on the release of *THE OTHERS* on DVD. The critics highlight the inclusion of two documentaries, which show interviews with Amenabar, Nichole Kidman and Tom Cruise, as well as an interesting explanatory clip of the light sensitive disease that affects the children and the optical effects in the film.

FILM SCORE MONTHLY

Vol.6. No.8 September 2001. pp.34-35

THE OTHERS, by A.K. Benjamin

Benjamin praises Amenabar's ability to compose a refreshing score

that in turn makes the film's large sequences and Kidman's character's Catholic strictness more significant.

FILM SCORE MONTHLY

Vol.6. No.10 December 2001. pp.20-21

One of Us: Discussing movies and movie music with Alejandro Amenabar, the man behind *The Others* and *Open Your Eyes*, by Jeff Bond

Interview in which self-trained composer Amenabar talks about his musical influences, his methodology for writing film's scores and *THE OTHERS*'s smart melting of moments of violence and powerful orchestral work.

FILM IRELAND

No.84. Dec/Jan 2002. pp.16-17. Illus.

Prince of Darkness, by Fiona Forde

Juicy interview with Amenabar, who talks here about the way he tries to combine in his work the commercial or pure entertainment and his personal thematic universe and style.

FILM IRELAND

No.84. Dec/Jan 2002. p.30 Illus.

THE OTHERS, by Sam Healy

Healy considers *THE OTHERS* a brilliant example of the horror film genre and highlights the coherence of the film's tone and characterization. The author also applauds performances of the Irish actresses (Flanagan and Cassidy) as Kidman's new servants, particularly the Australian star's impersonation of a strict religious widow in the character of Grace.

MUSIC FROM THE MOVIES

No.33. May 2002. p.60

THE OTHERS, by Simon Duff

Brief review on *THE OTHERS*'s soundtrack, played by the London Session Orchestra, which includes also a short synopsis of the film. Duff praises Amenabar's talent for integrating music and sound with image, and in particular for keeping the score simple and delicate throughout the film.

RADIO TIMES

Vol.313. No.4078, 4 May 2002. P.63. Illus.

THE OTHERS, by Emma Norman

Short review that celebrates the absence in *THE OTHERS* of special effects or illogical changes to the story.

REAL TIME

No.49. June-July 2002. p.17. Illus.

Panic Room & The Others: Home sinister home, by Wendy Haslem

Haslem compares the two films' representations of the women's confinement in the domestic space and considers them as different expressions of the Gothic genre's obsession with depicting the 'familiar' under threat by the 'unfamiliar'. The author looks at both films as fresh versions of Hitchcock's preoccupation with questions of perception in *NOTORIOUS*.

SCREEN INTERNATIONAL

No.1285. 17 November 2000. P.19

Brief article that reports on *THE OTHERS*'s production details as well as the delay in the shooting schedule due to Nicole Kidman's knee injury.

SCREEN INTERNATIONAL

No.1343. 8 February 2002. P.6

THE OTHERS dominates Spain's Goya Awards, by Jennifer Green

The Goya Awards are the Spanish equivalent to the Oscars and *THE OTHERS*, with fifteen nominations, walked away triumphantly with eight prizes for best film, director, original script, production design, editing, photography, artistic direction and soundtrack.

SHIVERS

No.94. January 2002. p.46. Illus.

THE OTHERS, by Alec Worley

Worley congratulates *THE OTHERS* for the high standard of its 'heart-lurching jolts and bone-freezing scares' as well as for their lasting quality, which clearly overshadows that of other recent Hollywood horror productions.

SIGHT & SOUND

Vol.11. No.11. Nov 2001. pp. 18-19

Dread Again, by Nick James

In this thoughtful article James considers *THE OTHERS* a 'superb genre piece' and highlights the film's restraint in its cinematographic tone, which is mirrored in both the sobriety of the setting and Grace's unconscious need for self-control. *Sight & Sound's* critic also laments the lack of room, within the international market, for independent productions 'with the qualities of Hollywood's golden age'.

SIGHT & SOUND

Vol.11. No.11, Nov 2001.pp. 18-19

THE OTHERS, by Paul Julian Smith

Smith offers here a rigorous synopsis of *THE OTHERS* and an enthusiastic review that draws attention to the film's best qualities: the faithful and yet subversive comeback to the supernatural thriller, the superb chiaroscuro photography, the used of off-screen sound and vision and the well-chosen interior designs.

STARBURST

No. 278. October 2001. p.54. Illus.

THE OTHERS

The American magazine associates *THE OTHERS* to the European Horror new wave, with its representation of terror relying on the actors' performances and the film's atmosphere and mood more than on its special effects or meaningless shocking moments. The article highlights Flanagan and Eccleston's superb acting, which 'ensure Kidman doesn't quite have the spotlight to herself'.

VARIETY

August 13-19 2001. pp.43, 52. Illus.

THE OTHERS, by Dennis Harvey

The American magazine praises Amenabar's homage to the classic supernatural film and applauds the film for its superb cast, its glorious photography, the superbly designed interiors and the glamorous austerity of the costumes.

HORROR

CASE STUDY:

Panic Room

(dir. David Finche, 2002)

journal articles

AMERICAN CINEMATOGRAPHER

Vol. 83. No. 3. March 2002. p.40-43, 46-48, 50-51

Home invasion, by Christopher Probst.

Lengthy article on the techniques used to film *PANIC ROOM*. Includes a description of how the cinematographer deliberately lit actress Jodie Foster so that she would appear like a 'leading lady' in the beginning of the film, then become darker and wearier, and finally more menacing towards the end.

CREATIVE SCREENWRITING

Vol.9. No.2. Mar/April 2002. pp. 16-17

Interview with David Koepp by David Goldsmith

Interview with *PANIC ROOM* screenwriter Koepp, who discusses the particular constraints of writing a movie that is shot almost entirely in one location, with minimal dialogue.

EMPIRE

No.155. May 2002, pp. 110-117.

Hall of fame: David Fincher, fighter, by Simon Braund

Substantive article about and interview with Director David Fincher. Provides good background information on his previous films, *ALIEN3*, *SEVEN*, *THE GAME*, and *FIGHT CLUB*. Fincher describes how Nicole Kidman was originally cast in the main role, for her glamour and vulnerability. The role of her daughter was given to an actress who could portray the opposite: an androgynous, tomboyish teenager. When she had to withdraw as a result of injury, Fincher cast Jodie Foster in the role, changing the dynamic between mother and daughter, who were now quite similar.

EMPIRE

No. 156. June 2002. p. 114

Review by Caroline Westbrook

Westbrook praises the film as an excellent example of its genre (commercial thriller). In particular, she notes Foster's role as a strong independent woman, not a typical 'damsel-in-distress.' She suggests that her presence may attract more women to this film, unlike some of Fincher's earlier films, which were often seen as too violent or male-dominated.

*Panic Room*

FILM COMMENT

Vol.38. No.3. May/June 2002. P. 75

Review by Amy Taubin

Taubin notes how Director Fincher uses space to shape the narrative, and praises his filmmaking skills, which compensate for a weak script.

PREMIERE

Vol.15. No. 7[sic]. March 2002. p. 44-49, 82.

Jodie's choice, by Sean M. Smith

Lengthy article about Foster that discusses her role in PANIC ROOM as well as earlier films. About her character in PANIC ROOM, Foster notes that she had two choices while locked in the room evading the burglars: to follow her instincts or to follow reason. The character chooses to follow her instincts, and Foster discusses how this has often been an issue in her life. Notoriously private and reticent about her personal life, Foster tells Smith that the best way to understand her is to look at her work and the roles she has chosen to play. Instead of playing traditional female roles, Smith argues, Foster has played women modelled on the classic male hero: single-minded, determined, uncompromising. On the other hand, the movies that Foster has directed are often tales about relationships and family.

RADIO TIMES

Vol. 313. No. 4078. 4 May 2002. p. 63

Review by Barry Norman

Very brief review that notes Foster's gutsy performance, as her character transitions from timid ex-wife to strong fighter.

SCREEN INTERNATIONAL

5 April 2002. p. 20, 24

Review by Emanuel Levy

While noting the formulaic script and routine treatment of the burglars, Levy's review praises Fincher's direction and Foster's performance, noting that Foster can turn victims into active and complex character roles.

SIGHT AND SOUND

Vol.12. No.5. May 2002. p. 51

Review by Andrew O'Hehir

O'Hehir criticises PANIC ROOM for its lack of a clear tone, its weak scriptwriting, and predictable plot. He notes that Fincher has never seemed comfortable with female characters, and in PANIC ROOM the relatively minor characters of the three male burglars seem more developed and fleshed out than the two female leads.

SIGHT AND SOUND

Vol.12. No.5. May 2002. pp. 12-14

Mother courage, by Linda Ruth Williams

Discussing the range of Foster's roles throughout her career, Williams notes how Foster, raised by a single mother and a single mother herself, has recently portrayed three lone parents in LITTLE MAN TATE, ANNA AND THE KING, and now PANIC ROOM. Foster often portrays women who are uneasy about the distinctions between adulthood and childhood, but in PANIC ROOM, Foster's character does what has to be done to protect her daughter in a crisis situation.

VARIETY

25 March 2002. p. 35, 42

Helmer Fincher puts 'panic' in Foster care, by Todd McCarthy

McCarthy enthusiastically praises PANIC ROOM for its smart plot, acting, and technical brilliance. He notes that Foster portrays her role realistically, and avoids stereotypical 'superwoman' characterisations.

COMEDY

CASE STUDY:

Bend It Like**Beckham**

(dir. Gurinder Chadha, 2002)

journal articles

EMPIRE

No.152. February 2002. p. 29

Bend it like Beckham, by Olly Richards

Richards's brief article discusses the football skills and training of stars Keira Knightley and Parminder Nagra.

EMPIRE

No.155. May 2002. p. 128

Review by Alan Morrison

In this enthusiastic review, Morrison compares BEND IT to EAST IS EAST, with its similar theme and widespread appeal.

EXPOSURE

Winter 2003, pp. 14-15

Shooting for the stars: girls on top with 'Bend it Like Beckham' on location in and around West London, by Quentin Falk

Falk's article discusses the production of Chadha's movie, from the initial development of the story to the complicated financing structure and ultimately the filming itself.

PREMIERE

Vol.16. No.9. May 2003. p. 21

Review by Glenn Kenny

Kenny's short but favourable review notes that unlike other recent 'ethnic' movies such as MY BIG FAT GREEK WEDDING, the aspirations of BEND IT's main character have nothing to do with young girls' 'traditional' dreams of marriage.

RADIO TIMES

Vol.313. No.4075. 13 April 2002. p. 61

Review by Barry Norman

Very brief review that describes the film as likeable and refreshing, but too long and laden with unnecessary subplots.

SCREEN INTERNATIONAL

22 March 2002. p. 19

Football comedy is bang on target, by Sheila Johnston

In this mostly favourable review, Johnston notes the good performance of the two young leads and the gentle fun poked at Jess's parents and friends.

SCRIPTWRITER

No.4. May 2002. pp. 56-57

Review by Marlene Hauser.

Hauser's review focuses on the screenwriters (Director Gurinder Chadha, Guljit Bindra and Paul Mayeda Berges). Although she notes the novelty of the film's having a female Asian football player as a central character, Hauser argues that the uniqueness of the story is actually the relationship of Jess and her father vis-à-vis her coming of age.

SIGHT AND SOUND

Vol.12. No.5. May 2002. pp. 38-39

Review by Claire Monk

In this mostly critical review, Monk notes Director Chadha's comic/serious exploration of themes of race, gender and identity, as evidenced in her previous movies, *BHAJI ON THE BEACH*, *WHAT'S COOKING*, as well as *BEND IT*. Monk takes issue with the film's over-reliance on music video-style montages and notes how the film conforms to the generic formula used in films such as *THE FULL MONTY*, *BEAUTIFUL THING*, and *BILLY ELLIOT*.

VANITY FAIR

No. 511. March 2003. p. 53

Kick the sky: girl power meets 'footie' in Bend it Like Beckham, by Bruce Handy.

Handy's brief review praises the exuberance of the young football players and notes the popularity of clash-of-culture humour in both the US and England.

press articles

ASIAN AGE

18 April 2002. p. 20

Gurinder Chadha's Beckham to open in India, by Rithika Siddhartha

Chadha is quoted as wanting *BEND IT* to be a mainstream British film, despite its Asian characters and themes. She discusses the title as being the perfect metaphor and stresses the universality of the film's themes, which apply to race, sexuality, etc.

DAILY TELEGRAPH

12 April 2002. p. 25

Review by TR

Brief review, which is critical of *BEND IT*'s political correctness and weak script, but praises the film's general appeal and the performances of the actors.

EASTERN EYE

10 April 2002. p. 6

Gurinder flick in a league of its own, by Gurinder Chadha

Director Chadha discusses the issue of race in *BEND IT LIKE BECKHAM*. She describes how she deliberately did not want to make a stereotypical film about arranged marriages or children running away from oppressive parents, and instead wanted to make a comedy that showed how Asian people in Britain live and struggle to achieve their dreams. She notes how much Britain has changed since her earlier film, *BHAJI ON THE BEACH*, and hopes that *BEND IT* will also have a positive effect on how Asians are viewed in Britain.

EVENING STANDARD

11 April 2002. p. 55

Mostly unfavourable review that criticizes the film's political correctness and sitcom stereotypes, as well as the amount of National Lottery funding the film received.

FINANCIAL TIMES

11 April 2002. p. 16

Review by Martin Hoyle

While acknowledging the film's good intentions, Hoyle is critical of the clunky plot and lack of development.

GUARDIAN

12 April 2002. p. 15

Review by Peter Bradshaw

Bradshaw describes *BEND IT* as undemanding, unambitious, and superficial. In his view, it does not stand up to other similar films such as *EAST IS EAST*, *BILLY ELLIOT*, or *MONSOON WEDDING*.

INDEPENDENT ON SUNDAY

14 April 2002. p. 10

And this, kids, is how to make a film with a message.... by Nicholas Barber

In this rather negative review, Barber criticizes *BEND IT*'s heavy-handedness with its treatment of issues like racism, sexism, and homophobia. While admiring the film's good intentions, Barber takes it to task for the leaden dialogue given to the young stars.

INDEPENDENT REVIEW

12 April 2002. p. 11

Review by Anthony Quinn

Quinn's brief review notes Director Chadha's sensitive understanding of her characters, especially Jess's parents, but is critical of the quality of the football sequences.

THE SUN

13 April 2002. p. 29

Story of women's footie team scores, by Neil Roberts

Roberts' mostly positive review of *BEND IT* praises the script and characters, but finds fault with the film's length and its inclusion of a romance between Jess and the team's coach.

TIME OUT LONDON
10 -17 April 2002. p. 75

Review by Tom Charity

Praises Chadha's weaving of feminist/multi-cultural themes into a mainstream film, but criticizes the caricature-like treatment of some of the older characters.

TIME OUT LONDON
27 March-3 April 2002. pp. 16-17

Who's sari now? By Alkarim Jivani

Describes the filming of the wedding banquet scene in *BEND IT*, for which Director Chadha used mostly local friends and relatives as extras, and highlights the common theme of culture melding in Chadha's previous films, *BHAJI ON THE BEACH* and *WHAT'S COOKING*, as well as *BEND IT*.

TIMES MAGAZINE
30 March 2002, p. 23, 25, 27

Can she kick it? By Jasper Rees

Rees notes that although Chadha knew little about football before making *BEND IT* - she literally left sections of the dialogue labeled 'football jargon' for her cowriters to fill in—she was astute enough

to make a film on women's football just as it starts to gain some media attention. In a general discussion about cultural assimilation, Rees draws parallels between the film's main character, Jess, and Chadha herself, although the director's parents were more supportive than those of football-playing Jess.

VARIETY
1 April 2002. p. 32

Review by Derek Elley

Mixed review that notes the potential crossover appeal to Indian communities and football fans, as well as the 'strong Sapphic subtext'. Elley criticises the film's clumsy dialogue, but praises the performances of Parminder Nagra as Jess, as well as the roles of the parents.

VARIETY SUPPLEMENT
13 -19 May 2002. p. 40

Bend it Like Beckham, by Adam Dawtre

Dawtre interviews Director Gurinder Chadha, who describes how she merged two very different themes, the traditionally male subject of football and a girl's coming of age story. Chadha used the scenes of young women of all shapes, colours, and sizes playing football as a way of broadening the normal images of women shown in film.



Bend It Like Beckham